

THE SQUARE & ROUND DANCE ASSOCIATION OF ALBERTA

MAY 2014



Lets all join hands in friendship
For everyone to see
Remember that a stranger
Is just a friend to be
Hold fast our hands in friendship
For many years to come
This friendship ring will always bring
Good fun for everyone

Square Dancing is Friendship set to Music!

**SRDIAA EXECUTIVE
2013/2014 Season**

President	David Littlefair 322 Mapletree Way Strathmore AB T1P 1H9	403-934-5966
Past President	Lorne & Bernadette Anderson 128 Greenwood Drive Spruce Grove AB T7X 1X6	780-960-2911
Vice-President	Lorne & Barbara Smith 3111 107 Avenue Calgary AB T2W 2X6	403-251-5390
Treasurer	Joan Tharme 4235 87 Street NW Edmonton AB T6K 1C3	780-463-9381
Secretary	Claudia Littlefair 322 Mapletree Way Strathmore AB T1P 1H9	403-934-5966
Newsletter Editor	Dorothy & Dennis Aberle 50 Alexander Crescent Red Deer AB T4R 2X2	403-309-9240
Directors		
Calgary-	Barrie McCombs & Carole Cormier	403-289-4227
Central Edmonton	Henry Hughes Murray & Barbara Few Arlene McLafferty	780-621-6238 780-434-2000 780-469-2998
North	vacant	
Southeast Southwest	Betty-Ann&Melvin Fieldberg	403-666-3929

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S.R.D.I.A.A. MEMBERSHIP LIST
Members for 2013/14 as of January 11, 2014

Name & Address	Phone, Fax, and E-mail	Categories Covered
Dennis & Dorothy Aberle 50 Alexander Crescent Red Deer AB T4R 2X2	(403) 309-9240 (home) (403) 318-5141 (cell) denaberl@telus.net	Mainstream Phase II (Dorothy)
Lorne & Bernadette Anderson 128 Greenwood Drive Spruce Grove AB T7X 1X6	(780) 960-2911 lobeand@shaw.ca	Mainstream Phase II
Dwayne & Donna Barber 205 Tims Crescent Swift Current SK S9H 4K8	(306) 773-6081 dwabar@sasktel.net	Mainstream
Ken & Janet Baudais 7 Millrise Crescent SW Calgary AB T2Y 2H6	(403) 969-5982 ken_baudais@shaw.ca	Callers' School 2013 Mainstream
Joan & Terry Boyd Bx 42, Round Hill, AB T0B 3Z0	(780) 679-0152 boydwt@hotmail.com pjboyd@shaw.ca	Callers' School 2013 Phase II (Dorothy)
Norm & Loretta Demeule RR#1 Ohaton, AB T0B 3P0	(780) 672-7247 norretta@telus.net	Mainstream – Plus Phase II
Sharon Dollansky & Ray Tetreault 10911 Scott Drive North Battleford SK S9A 3N2	(306) 446-2476 sedollansky@accesscomm.ca	Callers' School 2013 Mainstream
Ron & Rosemary Edwards Box 557 Veteran AB T0C 2S0	(403)575-3751 edwagn@veterancable.net	Callers' School 2013
Glen & Audrey Eliasson 12132 – 135 A Avenue NW Edmonton AB T5L 3Z3	(780) 454-6357 gee4@telus.net	Mainstream Phase III
Murray & Barbara Few 6230 – 112 A Street NW Edmonton AB T6H 3K3	(780) 434-2000 mbfew@planet.eon.net	Mainstream – A2 Phase II
Betty Ann & Melvin Fieldberg Box 565 Etzikom AB T0K 0W0	(403) 666-3929 bettodd@hotmail.com	2013 Callers' School Mainstream
Linda & Lloyd Gilchrist Box 1274 Swan River MB R0L 1Z0	(204) 734-3950 jlilfg@mts.net	Mainstream
Tom & Dawn Gray 3 Camelot Avenue Leduc AB T9E 4M5	(780) 739-5249 grayed@shaw.ca	2013 Callers' School Mainstream
Palma Heming PO Box 322 Turner Valley AB T0L 2A0	1-902-489-3970 palheming@gmail.com	Mainstream Phase II
William Hilchie & Vicki Quinn 86 Baxter Crescent Whitecourt AB T7S 1E5	(780) 778-4669 skydiver@persona.ca	Mainstream
Henry Hughes Box 16 Buck Creek AB T0C 0S0	(780) 621-6238 henryhughes66@gmail.com	Callers' School 2013 Mainstream
Larry Jeske 44 Kendall Crescent Red Deer AB T4P 3S5	(403) 346-7148 (403) 505-5044 (cell) larrygwen@hotmail.com	Callers' School 2013
Norman Lake 40 Caledonia Drive Leduc AB T9E 6A7	(780) 986-5716 enlake@shaw.ca	Callers' School 2013
Robert & Marian Lees Box 1424 Estevan SK S4A 2K0	(306) 634-8403 rlees@sasktel.net	Callers' School 2013 Mainstream Phase II (Marian)

Name & Address	Phone, Fax, and E-mail	Categories Covered
David & Claudia Littlefair 322 Mapletree Way Strathmore AB T1P 1H9	(403) 934-5966 dlittlefair@kloverweel.com	Callers' School 2013 Mainstream Phase II (Claudia)
Patricia Mahoney 136 Valencia Road NW Calgary AB T3A 2B8	(403) 288-0116 patriciamsm46@gmail.com	Phase V
Barrie McCombs & Carole Cormier 3111 Utah Drive NW Calgary AB T2N 3Z9	(403) 289-4227 bmccombs@ucalgary.ca	Callers' School 2013 Mainstream
Arlene McLafferty 1968-68 Street NW Edmonton AB T6K 2J4	(780) 469-2998 arlenemclafferty@gmail.com	Phase II – III
Bob & Darlene McMillan 9 McMillan Avenue Red Deer AB T4N 5T6	(403) 347-6183 bob-dar@telusplanet.net	Mainstream – Plus Phase II
Ida & Alex Murray 23 Howlett Avenue Red Deer AB T4N 6K2	(403) 347-8098 aimurray@telusplanet.net	Clogging
Mary & Bruce Nelson 15 Gale Avenue Sherwood Park AB T8A 2K7	(780) 467-1141 mbnelson@shaw.ca	Phase IV to VI
Ardis & Jim Priest 2310 – 53 Ave., Unit 16 Lloydminster AB T9V 2S4	(780) 874-9463 Cell (306) 821-6102 priest08@telus.net	Phase II
Wayne & Agnes Russell #25, 4001 Eton Blvd. Sherwood Park AB T8H 0N9	(780) 467-1765 aw62russell@yahoo.ca	Mainstream – Plus Phase II
Gary & Eileen Smith 11 Park Drive Whitecourt AB T7S 1H8	(780) 778-3214 garvs@albertanewsprint.com	Mainstream - Plus
Lorne & Barb Smith 3111–107 Avenue SW Calgary AB T2W 2X6	(403) 251-5390 l.b.smith@shaw.ca	Mainstream – C1 Phase II - III
David & Marlene Symington 7622 Fairmount Drive SE Calgary AB T2H 0X7	(403) 276-5706 dmsymington@shaw.ca	Mainstream
Joan Tharme & John Byers 4235-87 Street NW Edmonton AB T6K 1C3	(780) 463-9381 tharme@shaw.ca	Clogging Phase II – III
Allan & Olive Zwierschke Box 114 Holden AB T0B 2C0	(780) 688-2380 zwierschke@mcsnet.ca	Mainstream - Plus

Square & Round Dance Instructors Association of Alberta

Kerry Wood Nature Centre, Red Deer

Minutes of General Meeting - Sunday, January 26, 2014

1. CALL TO ORDER:

Dave Littlefair called the meeting to order at 10:06 am, with 18 members present:

Dorothy & Dennis Aberle	Joan & Terry Boyd
Ron & Rosemary Edwards	Glen & Audrey Eliasson
Murray Few	Henry Hughes
Larry Jeske	Dave & Claudia Littlefair
Patricia Mahoney	Ida Murray
Lorne Smith	Joan Tharme & John Byers

2. WELCOME TO NEW MEMBERS: Ron & Rosemary Edwards.

3. ADDITIONS TO THE AGENDA: None.

Corrections to Agenda: Under "10. Other Reports - D" change "Lacombe" to "Leduc" so it reads "Alberta Leduc Convention 2014" and under "14. Next Meeting . . ." change meeting time from "1pm" to "10 am".

4. APPROVAL OF AGENDA:

MOTION: Moved by Glen Eliasson, seconded by Dorothy Aberle; that the agenda be approved. CARRIED

5. MINUTES OF GENERAL MEETING, SEPTEMBER 22, 2013:

MOTION: Moved by Claudia Littlefair, seconded by Lorne Smith; that the minutes of the September 22, 2013 meeting be adopted as read. CARRIED.

6. BUSINESS ARISING FROM THE MINUTES: None.

7. CORRESPONDENCE: None.

8. TREASURER'S REPORT - Joan Tharme - see report attached.

MOTION: Moved by Joan Tharme, seconded by Larry Jeske; that the treasurer's report be accepted as presented. CARRIED.

Note: For information purposes, two reports were presented:

- (1) Summary of the Autumn Dances financial information over the past three years
- (2) Callers School 2013 report.

Joan Tharme advised that the Canadian Society (national) decided this year that society insurance cards would only be issued upon request from each Federation (province). Alberta has chosen not to request cards, however membership numbers have been issued. The SRDIAA insurance number is #1406290. Contact Joan if you require a copy of the certificate of insurance.

9. AREA REPORTS

A. North: No report.

B. Edmonton - Murray Few; Joan Tharme; Glen & Audrey Eliasson

Upcoming events include the Sweetheart Round Dance Ball, Feb. 23; New Dancers Ball; Bunny Hop Round Dance in March, Clogging in early April, and Round Dance and Clogging for new dancers in early May.

The Alberta Convention 2014 will be held in Leduc, Alberta on the September long weekend.

C. **Central** - Henry Hughes

The Central Callers Christmas Meeting, Workshop & Party was held on December 15, 2013. The Round Up for round dancers will be on Saturday, March 29 at Gaetz United, cueing by Glen & Audrey Eliasson.

Our prayers and thoughts go out to Bob McMillan and his family, during this time of illness. The Spruceview Squares club voted to close down as of January 8, 2014.

D. **Calgary** - Lorne Smith

Calgary Callers & Cuers Christmas Party was held at the Carriage House Inn restaurant, followed by socializing, games and a recycled gift exchange.

The New Dancer Party was held at the Carriage House Inn ballroom on January 19, 2014 with 17+ squares, and 33 new dancers, including six from Red Deer.

E. **South**: No Report.

10. **OTHER REPORTS**

A. **ASRDF** - Ida Murray: BC has produced a special badge for dancers who are 80+ years "Four Score & More", and want to know if we are interested in getting any.

B. **CALLERLAB and ROUND-A-LAB** - Dorothy Aberle: Membership dues have been paid for the upcoming year.

C. **SRDIAA Newsletter** - Dorothy Aberle - No report.

D. **Alberta Leduc Convention 2014** - No report.

11. **OLD BUSINESS**

A. **2013 Caller School - Follow-up Workshop - January 25, 2014 - Lorne Smith & Murray Few**
Due to illness and distance, workshop attendance was small - 5 callers and 4 partners. It was a valuable workshop for those who attended.

B. **Fall 2014 - Thursday, September 18 to Sunday, September 21**

Autumn Dances: The following SRDIAA callers have been confirmed to call the Autumn Dances:
Calgary Dance - Edmonton caller, Murray Few.
Central Dance - Calgary caller, Lorne Smith.
Edmonton Dance - To be determined.

Murray Few will make arrangements as soon as possible with a Central caller for the Edmonton Autumn Dance, and will book the appropriate hall.

Posters for the Calgary and Central dances have been distributed. (See Attached Posters.)

Workshops: Lorne Smith requested ideas for future Sunday afternoon workshops.

Note: Following the meeting, a discussion about the May 25, 2014 workshop took place. It was agreed that Murray Few will try to make arrangements with an Edmonton music teacher, who square dances, to give a workshop on voice.

C. Fall 2015 Autumn Dances & Leader Workshop

Lorne has been unable to make contact with Ray Brendzy. Dave Littlefair advised that Barry Clasper, Ontario is willing to come, and that he has asked what our budget allows.

MOTION: Moved by Joan Boyd, seconded by Glen Eliasson; that an offer be made to Barry Clasper of \$1000, plus travel expenses and billeting to do the three dances and weekend workshop. CARRIED.

D. ABC Program - Nick Turner, B.C.

Lorne Smith spoke with Nick Turner about doing a workshop on the ABC program. Nick advised that it would not be necessary because the ABC syllabus contains all the information needed for callers.

The ABC Syllabus can be found at: www.wmslk.squaredance.bc.ca/resources.html

The ABC Square Dancing website is: <http://abcsquaredancing.com/>.

12. NEW BUSINESS

A. May 2014 Nominating Committee for President, Treasurer and Secretary

As per our bylaws, the nominating committee consists of past president, Lorne Anderson, president Dave Littlefair and one member-at-large. No one stepped forward to be on the committee.

B. Membership Fees for 2014-15 Year

MOTION: Moved by Murray Few, seconded by Larry Jeske; that membership fees for 2014-15 year remain at \$40 / leader unit. CARRIED

As per our by-laws, dues for the 2014-15 year are due by July 1, 2014. Cheques are payable to "SRDIAA" and can be:

(1) Brought to the May 25th AGM, OR

(2) Mailed to Joan Tharme at 4235 - 87 Street, Edmonton, Alberta, T6K 1C3, prior to the May 25, 2014 meeting.

C. Meeting Dates for 2014-15 Year

September 20 & 21, 2014

January 25, 2015

May 24, 2015

Claudia Littlefair will book the Kerrywood Nature Centre, Red Deer for these meeting dates.

13. ADDITIONS TO AGENDA - None.

14. NEXT MEETING & WORKSHOP: Sunday, May 25, 2014 at 10:00 am at Kerry Wood Nature Centre, Red Deer.

15. ADJOURNMENT

MOTION: Moved by Glen Eliasson to adjourn the meeting. Meeting adjourned at 11:20 am.

ATTACHMENTS TO MINUTES:

1. Treasurer's Report (3 pages)
2. Red Deer Autumn Dance poster
3. Calgary Autumn Dance poster

SRDIAA FINANCIAL REPORT SEPTEMBER 1 TO DECEMBER 31, 2013

(Reconciled to December 31, 2013)

Opening bank balance September 1, 2013(reconciled)

INCOME

Memberships (2)

Calgary Autumn Dance

Edmonton Autumn Dance

Red Deer Autumn Dance

Canadian Society Callers' School Bursary

EXPENSES

Autumn Dances

Outside Caller (Thor Sigurdson)

Caller Fee

Caller Travel

Caller Expenses (\$16.44 + \$10.77)

Calgary

Hall Rent

Refreshments

Edmonton

Hall Rent

Red Deer

Refreshments

+ insurance certificate \$10 (cheque #97 uncashed)

Callers' School

Equipment

Instructor's Accommodation

Instructor's Equipment Rental

Instructor's Fee

Instructor's Travel

Long Distance Calls

Misc

Refreshments

Printing & Materials

Tuition Refund

Dues & Subscriptions

Canadian Society Membership

Meetings & Seminars

Hall Rent (Kerry Wood Sept)

Newsletter

Treasurer Expenses

Meeting Expenses

TOTAL Meetings & Seminars

Misc

Auditor

TOTALS AS AT DECEMBER 31, 2013

December 31, 2013 bank balance (reconciled)

	DEBIT	CREDIT	BALANCE
			\$ 7,039.94
		\$ 80.00	
		\$ 378.00	
		\$ 399.00	
		\$ 196.00	
		\$ 1,000.00	
	\$ 800.00		
	\$ 589.43		
	\$ 27.21		
	\$ 1,416.64		
	\$ 131.25		
	\$ 1.60		
	\$ 132.85		
	\$ 100.00		
	\$ 100.00		
	\$ 34.73		
	\$ 34.73		
	\$ 50.00		
	\$ 848.55		
	\$ 300.00		
	\$ 2,100.00		
	\$ 318.00		
	\$ 20.00		
	\$ 198.09		
	\$ 40.00		
	\$ 147.69		
	\$ 335.00		
	\$ 4,357.33		
	\$ 5.00		
	\$ 160.00		
	\$ 136.34		
	\$ 41.57		
	\$ 51.03		
	\$ 388.94		
	\$ 75.00		
	\$ 6,510.49	\$ 2,053.00	\$ 4,457.49
			\$ 2,582.45

8.

Respectfully submitted - Joan Tharme, Treasurer

J Tharme

	DEBIT	CREDIT	BALANCE	DEBIT	CREDIT	BALANCE	DEBIT	CREDIT	BALANCE
Calgary									
Advertising (Grapevine)									
Hall Rent	\$ 25.00			\$ 25.00					
Caller Fee	\$ 73.50			\$ 63.00					
Caller Travel				\$ 100.00					
Equipment Rent				\$ 50.00					
Refreshments	\$ 100.00			\$ 100.00					
Income		\$ 438.00			\$ 385.00			\$ 378.00	
TOTAL Calgary	\$ 198.50	\$ 438.00	\$ 239.50	\$ 338.00	\$ 385.00	\$ 47.00	\$ 157.85	\$ 378.00	\$ 220.15
Edmonton									
Hall Rent	\$ 100.00			\$ 100.00					
Caller Fee				\$ 100.00					
Caller Travel				\$ 161.25					
Equipment Rent	\$ 100.00			\$ 100.00					
Refreshments	\$ 10.00								
Income		\$ 365.00			\$ 357.00			\$ 399.00	
TOTAL Edmonton	\$ 210.00	\$ 365.00	\$ 155.00	\$ 461.25	\$ 357.00	\$ 104.25	\$ 100.00	\$ 399.00	\$ 299.00
Red Deer									
Advertising (Cloverleaf)									
Hall Rent	\$ 125.00			\$ 125.00					
Caller Fee				\$ 100.00					
Caller Travel				\$ 85.00					
Equipment Rental	\$ 100.00			\$ 100.00					
Refreshments	\$ 51.32			\$ 39.95				\$ 34.73	
Income		\$ 135.00			\$ 168.00			\$ 196.00	
TOTAL Red Deer	\$ 276.32	\$ 135.00	\$ 141.32	\$ 459.95	\$ 168.00	\$ 291.95	\$ 169.73	\$ 196.00	\$ 26.27
TOTAL Dances	\$ 684.82	\$ 938.00	\$ 253.18	\$ 1,259.20	\$ 910.00	\$ 349.20	\$ 427.58	\$ 973.00	\$ 545.42
Outside Caller Expenses									
contract (3 dances + 3 wkshp sessions)	\$ 1,000.00				none			Thor Sigurdson	
airfare/travel	\$ 775.53							\$ 800.00	
caller expenses (meals, in prov transportation)	\$ 282.78							\$ 589.43	
workshop expenses (syllabus, plates etc.)	\$ 45.22							27.21	
Total Caller Expenses	\$ 2,103.53						\$ 1,416.64		
TOTALS	\$ 2,788.35	\$ 938.00	\$ 1,850.35	\$ 1,259.20	\$ 910.00	\$ 349.20	\$ 1,844.22	\$ 973.00	\$ 871.22
Profit/Loss			\$ 1,850.35			\$ 349.20			\$ 871.22

contract (3 dances + 3 wkshp sessions)

airfare/travel

caller expenses (meals, in prov transportation)

workshop expenses (syllabus, plates etc.)

Total Caller Expenses

TOTALS

Profit/Loss

SRDIAA CALLERS' SCHOOL REPORT 2013

INCOME
 Tuition (12x\$335.)
 Society Bursary

EXPENSES
 Equipment (flip chart, white bd, projector, urns)
 Hall Rent
 Instructors' Accommodation
 Instructor's Equipment Rental
 Instructors' Fee
 Instructor's Travel
 Snacks
 Long Distance Phone Calls
 Syllabus Production
 Miscellaneous (copying/cups, plates etc/namrecards, certs/postage, envs etc)
 Tuition refund (Fieldberg)
TOTAL Callers School
TOTAL Callers School PROFIT 2013

	DEBIT	CREDIT	BALANCE	PAID TO	
				SMITH	FEW
	\$ 50.00	\$ 4,020.00	\$ 5,020.00	\$ 50.00	
	\$ 300.00	\$ 1,000.00		\$ 648.55	\$ 200.00
	\$ 848.55			\$ 150.00	\$ 150.00
	\$ 300.00			\$ 1,100.00	\$ 1,000.00
	\$ 2,100.00			\$ 208.00	\$ 110.00
	\$ 318.00			\$ 20.00	\$ 20.00
	\$ 40.00			\$ 15.00	\$ 5.00
	\$ 20.00			\$ 147.69	
	\$ 147.69		\$ 4,657.33	\$ 198.09	
	\$ 198.09		\$ 362.67	\$ 2,537.33	\$ 1,485.00
	\$ 335.00		\$ 362.67		
	\$ 4,657.33	\$ 5,020.00	\$ 362.67	\$ 2,537.33	\$ 1,485.00
			<u>\$ 362.67</u>		

**Murray & Barb
Few
Edmonton**



Murray grew up in a square dancing family, and began his calling career at the young age of 15. He was hired to call for the Edmonton Swinging Singles.

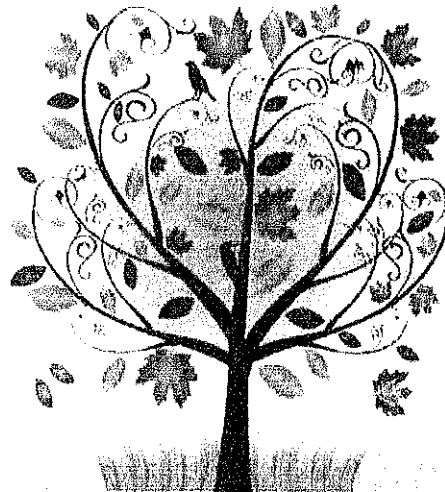
While Murray and Barb make their home and calling base in Edmonton, they have called all over Alberta, in five other provinces, the Yukon and North West Territories, and in several places in the United States.

Murray called and Barb rode for the horse club - Edmonton Klondike Square Dance Riders. They performed square-dancing-on-horseback at various events, including the 1996 Canadian National Square Dance Convention and the Calgary Stampede on several occasions.

Murray is a member of several caller associations, and has been on the staff of numerous callers clinics, continuing to assist new and not so new callers whenever asked. Murray & Barb received the Alberta Rose Award in 2010.

*Square & Round Dance Instructors
Association of Alberta (SRDIAA)*
Presents

**Alberta Autumn Dance
with
Murray & Barb Few**



Mainstream Dance

FRIDAY, SEPTEMBER 19, 2014

Pre-Rounds: 7:30 pm

Squares: 8-10 pm

\$7/Person

**Braeside Community Hall
11024 Braeside Dr. SW, Calgary**

**Contact: Barrie McCombs & Carole Cormier
403-289-4227 bmccombs@ucalgary.ca**

**Lorne & Barb
Smith,
Calgary**



Lorne has been a square dancer since 1967. He attended callers school in 1986, and is a 3rd generation caller. Barb has been dancing since 1977. She met Lorne in 1983 at a Christmas square dance party. They married the following year, and moved to Red Deer where they teamed up to cover many jobs in the square dance world.

Over the years they have attended and worked at many provincial and national conventions. In recent years, Lorne & Barb have also held very successful Caller Schools thru the Alberta callers association (SRDIAA).

Currently they call for four dance clubs, teach beginners through to C1, and cue Phases 2 & 3 Rounds. In addition, Lorne & Barb guest call for many special events and weekends throughout western Canada.

*Square & Round Dance Instructors
Association of Alberta (SRDIAA)*

Presents

Alberta Autumn Dance with Lorne & Barb Smith



Mainstream Dance

SATURDAY, SEPTEMBER 20, 2014

Pre-Rounds: 7:30 pm

Squares: 8-10 pm

\$7/Person

**GOLDEN CIRCLE SENIOR CENTRE
4420 - 47 A Avenue, Red Deer**

*Contact: Dennis & Dorothy Aberle
403-309-9240 denaberl@telus.net*

St Patrick's Day Greetings, Wishes and Lessons

Patrick Demerath

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away from 2000- 2014. ACA truly appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's March Viewpoints is dedicated to St. Patrick's Day and the worldwide celebrations. **May the luck of the Irish be with you! If you're lucky to be Irish... You're lucky enough!**

This month's ACA Viewpoint discusses the unfortunate decline of square dancing often attributed to the existence of segregating dance programs and with too many calls for the new dancers to learn. These situations result in new dancers leaving the activity, and "potential" new dancers declining invitations to attend a square dance open house. If they do attend one open house and have a good time and then learn of the requirements and do not continue. The number of movements and one year commitment is too much for potential new dancers to continue, and they drop out.

Unfortunately it is believed that the formal dance programs have caused square dancing to create splinter groups, which segregate the dancers and shrink the size of dances. The ACA International One-Floor program may wake up the square dancing community and unite the vast majority of dancers into dancing together. In the late 1960s and early 1970s "FEW CALLS/LOTS OF DANCERS; in the late 1970s and 1980s MANY CALLS/FEWER DANCERS AND in the 1990s and 2000s MANY PROGRAMS/TOO FEW DANCERS IN ANY ONE PROGRAM. THE VAST MAJORITY OF DANCERS and NEW DANCERS WILL ENJOY THE ACA INTERNATIONAL ONE-FLOOR PROGRAM WHICH CAN BE TAUGHT IN AS LITTLE AS 14 – 15 WEEKS. THE ACA INTERNATIONAL ONE FLOOR PROGRAM IS NOT AN ENTRY PROGRAM BUT PERMANENT DANCE PROGRAM ON ITS OWN MERIT.

The spiral is that the shorter the lesson and dance program and the shorter the learning curve the sooner the new dancers are assimilated willingly into square dancing "THE MORE DANCERS, THE LARGER THE ACTIVITY. THE LARGER THE ACTIVITY, THE MORE FUN WHICH LEADS TO MORE DANCERS ALL OVER AGAIN DESPITE LIFE STYLE CHANGES AND THE PREFERENCES OF THE GENERATIONS." ACA urges that callers themselves and national, state, and local callers' associations must simplify and shorten the number of calls and the number of lessons. Marketing research on demographic age groups clearly show that members of the younger Baby Boomers, Generation X and Generation Y will not commit to square dance lessons much past three to four months of one night a week.

When the programs are paired down to as few as three months of lessons, callers will have to also adapt by taking off their blinders and become more skilled and creative in their calling because the more calls the less creative are the callers' dances. This is the same in marketing theory when one looks at the differences between Market Skimming and Market Penetration. One ACA Caller argues that the complex programs are about as useful and contributory to the success of square dancing as the Great Pyramids of Egypt are useful for low rent housing for the poor in Egypt. The closing Irish wish for all square dancers is: **"May you have the hindsight to know where you've been, the foresight to know where you are going, and the insight to know when you have gone too far."**

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@uwa.edu. Please visit our website and newsletters @AmericanCallers.com/news.

"When we lose the right to be different we lose the privilege to be free."

Please Check out the next page for the best expense license and insurance anywhere

AMERICAN CALLERS ASSOCIATION 14 WEEK TEACHING LESSON PLAN

A Special Thanks to Bill Chesnut- CCI & Bobby Keefe- CCI for their work on this teaching order. Of course everyone is going to adjust to their liking but all calls on the list are included.

LESSON 1 BASIC SQUARE

- 1. Dancer Naming-Partner/Corner-Heads/Sides-Couples**
- 2. FORWARD AND BACK**
- 3. ALLEMANDE LEFT/ARM TURNS**
- 4. PROMENADE (full, 1/2,3/4 and single file)**
- 5. RIGHT & LEFT GRAND/WEAVE THE RING**
- 6. CIRCLE FAMILY (circle 4/8-right/left-1/2, 3/4 and full)**
- 7. SWING**
- 8. RIGHT HAND STAR/LEFT HAND STAR (boys, girls-heads/sides & from single file)**
- 9. STAR PROMENADE**
- 10. PASS THRU**
- 11. PARTNER TRADE**
- 12. DO SA DO**
- 13. SEE SAW**

LESSON 2 review previous week & teach 2

- 14. COURTESY TURN**
- 15. LADIES CHAIN FAMILY (two ladies, four ladies and 3/4) *DOWN THE LINE**
- 16. STAR THRU/SLIDE THRU**
- 17. SQUARE THRU FAMILY (1-5)**

LESSON 3 review previous & teach 3

- 17. PASS TO THE CENTER**
- 18. BEND THE LINE**
- 19. RIGHT & LEFT THRU**

LESSON 4 review previous & teach 4

- 20. LEAD RIGHT/LEFT**
- 21. VEER RIGHT/LEFT**
- 22. CIRCLE TO A LINE**

LESSON 5 review previous & teach 5

- 23. SASHAY FAMILY (ladies in men sashay)**
- 24. U-TURN BACK**
- 25. GRAND SQUARE**
- 26. WHEEL AROUND**

LESSON 6 review previous & teach 6

- 27. OCEAN WAVE (right hand/left hand/Alamo style) *SINGLE CIRCLE**
- 28. PASS THE OCEAN**
- 29. SWING THRU (left swing thru/Alamo swing thru)**
- 30. EXTEND**

LESSON 7 review previous & teach 7

- 31. RUN FAMILY/CROSS RUN (ends, centers, boys, girls)**
- 32. TRADE FAMILY (from lines facing out boys, girls, ends, centers & couples)**
(from ocean waves & two faced lines, boys, girls, ends, centers & couples)
***TRADE THE WAVE**

LESSON 8 review previous & teach 8

- 33. WHEEL & DEAL FAMILY (lines out & two face lines)**
- 34. DOUBLE PASS THRU**
- 35. CENTERS IN**
- 36. CAST OFF 3/4**

LESSON 9 review previous & teach 9

- 37. TOUCH 1/4**
- 38. TRADE BY**
- 39. FLUTTER WHEEL/REVERSE FLUTTER WHEEL**

LESSON 10 review previous & teach 10

- 40. CIRCULATE FAMILY (couples, boys, girls, ends, centers, eight, split, box, columns)**
- 41. SWEEP 1/4**
- 42. SPIN THE TOP**

LESSON 11 review previous & teach 11

43. DIXIE STYLE TO A WAVE

44. SCOOT BACK

45. FERRIS WHEEL

LESSON 12 review previous & teach 12

46. HINGE FAMILY (couples, partner, single)

47. WALK & DODGE

48. FOLD/CROSS FOLD

LESSON 13 review previous & teach 13

49. CLOVERLEAF

50. TAG THE LINE/HALF TAG (in, out, right, left)

51. RECYCLE

LESSON 14 review previous & teach 14

52. TURN THRU

53. (ANYTHING) & SPREAD

54. (ANYTHING) & ROLL

Callers will graduate the class at this point and use review and workshop after graduation. Only the caller can say when the new dancers are ready Anything you teach are workshop and when, after graduation should be to help the new dancer.

REVIEW-REVIEW-REVIEW

Because we have had so many emails and phone calls from callers that did not get a copy of the 14 week dance program, we are sending this out to every email address we could find. If you have gotten a copy of this program and you do not need it, please use your delete button. We ask for your positive comments. If you have a program that works better please use it and share it with all. I think we are all trying to stop the decline in our activity. We have to have dancers before we can have Plus, A1 or A2 The callers that developed this teaching order suggest a least 2 hours per lesson and 2 ½ hours if you can.

Country-Western - Line Dance License was offered as a tack on to square dance license so Country-Western and Line Dance could be performed at a square dance only .ACA was working with some CW & Line dance instructors at the time the tack-on was offered and opted to go for a full stand-alone CW & Line dance license, the proper license that covers teaching and conducting a Country-Western Line Dance anywhere. This license can be found on our web page www.americancallers.com, go to the Country-Western application.

If you have questions about a tack on to any other license, please call BMI & ASCAP direct BMI Robin Whicker 1-615-401-2857 or ASCAP—Jasleen Allyse 1—888--772--4159

The purpose of starting a new square dance class is to teach people to square dance in a way that will lead to many hours or even years of dancing fun and enjoyment and to encourage them to bring all their friends into Square Dancing. They will if you let them have FUN and don't keep them in class too long.

Remember the time when you started Square Dancing. How nervous and inexperienced you felt. We should never have people feel apprehensive about joining a Square Dance Class.

We should explain that Square Dancing is one of the easiest forms of dancing in the world to learn, because you learn a few calls then dance them for a time and then add two or three more calls. The learning process is FUN.

We believe that this method of teaching will allow classes to be taught in less time with fewer lessons plus a better and more capable dancer for the future of Square Dancing.

We have gone through the experience of starting classes for many years, more than we would like to count and hope that by sharing with you our experience and insight that we have had for so many years we can make your class experience more pleasant, satisfying and enjoyable for you and your new dancers.

Some callers will use the big circle and you can teach many calls from the big circle.

I think the quicker you can get people into the square formation the better off you are because they will do very little dancing from the circle after they become square dancers. If you have a better way use it.

Good luck with your new class

Mac Letson

DANCER ETIQUETTE

Daryl Clendenin

When we teach our new beginner dancers, it's important to include a few rules of the road (dance floor) along the way. Remember, we are much more than just a dance. We are a social function and have an obligation to deal with others in a way that will facilitate friendship and enjoyment for all. Many of the rules for dancers seem obvious and when dealing with others would be considered "common sense." A few though are peculiar to our activity.

NO ALCOHOL BEFORE THE DANCE: Only another person that is under the influence of alcohol could tolerate someone that is drunk. Aside from the obvious inability to perform the dance movements, the odors associated with drinking are unacceptable. Leave the drinking for after the dance.

CLEAN BODY & CLOTHING: Speaking of "odors," square dancing is a vigorous exercise and can result in a lot of perspiring (by both men and women). Fresh, wet perspiration on "dried sweat" activates the odors. Be sure that your clothes are freshly laundered. It is very important that we begin the dance with clean clothes. Bathe before the dance. Be sure to use deodorants (especially under the arms). Dive Thrus can be dangerous territory without it. Colognes in moderation are also nice, but overuse can trigger some allergies.

FILL THE SQUARES QUICKLY:

When the music starts that means it's time to dance. Enter the dance floor with a partner. If you need a partner, it is acceptable to stand at the edge of the floor and hold one hand in the air indicating that you are ready to dance. Join the first square you come to. It's not polite to pass a square that needs a couple in order to join a square of friends, club members or better dancers. It's also not polite to walk through the center of a square in order to join it. Walk around the outside to the nearest open position. If another couple fills that spot because it was nearer to them, smile and fill a position in another square. If all the square are full, raise your hand displaying the number of couples needed by an equal number of fingers. The caller will see you and encourage others to join your square.

NEVER LEAVE A SQUARE: It is an insult to the members of a square if you leave it before the tip ends and you have taken the time to thank everyone. This is especially bad if you leave one square to join another. Of course this doesn't apply in the case of an emergency. In an emergency everyone will understand. After all, it's just a dance.

SMOOTH DANCING: It is always safe and acceptable to do the moves as they were originally taught. Personal flourishes can sometimes be fun for you but for some dancers, the extras may be clumsy and occasionally dangerous. Extra kicks, stomps and twirls can get in the way of the timing and the space of other dancers. Don't rush. Taking one step for each beat of music should move you through the choreography comfortably and in unison with the other dancers in the square.

BE GENTLE: By using the proper handhold without squeezing, pushing and pulling will ensure an enjoyable dance experience for everyone in the square.

SHHHHH!: There should be only one caller giving directions to the dancers. Laughing is fun. smiling is fun. Even the occasional whoop or holler at the appropriate time can be fun but loud talking or making noise that competes with the callers commands is nothing but obnoxious.

At the end of the tip, always take the time to thank everyone in the square. Likewise, at the end of the dance, stop by the stage and thank the caller and cuer.

As always, remember, it's a people thing first and a dance second. "Treat others as you'd want to be treated" (Hmmm! I've heard that someplace before) and everything will be all right.

Condensed Teaching Order - 12 Sessions 01/09/2014

Session 1

Circle Left/Right
Promenade
Wheel Around
Dosado
Stars Left/Right
Swing
Allemande Left/Arm Turns
Right & Left Grand/Weave
Ladies Chain
Rollaway

Session 2

Lead Right/Left
Veer Left/Right
Bend The Line
Trades

Session 3

Ladies in Men Sashay/1/2 Sashay
Pass Thru/Double Pass Thru
U Turn Back
Right & Left Thru
Slide Thru

Session 4

Cloverleaf
Grand Square
Alamo Style
Swing Thru

Session 5

Run
Trade By
Circulates
Chain Down The Line

Session 6

Square Thru
Wheel & Deal (out facing lines)
Zoom

Session 7

Touch ¼/Hinge
Scoot Back
Ferris Wheel

Session 8

Pass to the Center
Centers In
Cast of 3/4

Session 9

Pass the Ocean
Extend

Session 10

Fold/Cross Fold
Spin The Top

Session 11

Recycle
Sweep ¼

Session 12

Flutter Wheel/Reverse Flutter

MEMORY FOR CALLERS

Daryl Clendenin 2011

As a caller, my greatest fear is that I may wake up some morning having forgotten everything that I have learned about calling square dances. The nightmare is; standing on stage, microphone in hand, music playing and myself saying "Bow to the Darn! I used to know what came next." To a caller memory is more than just a tool. It's almost everything. We owe it to ourselves to understand and be able to use our memory to its' fullest potential.

Memory is our brain taking a variety of very specific stimuli and effectively storing them for later recall. These stimuli would include such things as:

IMAGES: Recognizing and remembering visions of persons, places and things.

SOUNDS: Everything from rain on the roof to a baby's cry.

ODORS: The smell of something good like cookies baking or something bad in which we may have stepped.

FEELINGS: Emotions such as sadness or the physical touch of something hot).

POSITIONS: (locations): Where is home and how do I get there?

And, a few other stimuli with maybe less application to our calling such as COLORS and TASTES.

All were features necessary for our survival and advancement down the evolutionary chain and were made a part of this mental capacity we refer to as "Memory." Mother Nature was quite generous with man, allowing us to evolve with a better memory than other animals (well, some of us anyway).

Very few of us admit that we have a "good" memory and most of us have a desire to improve the memory we possess. From a calling standpoint there is a method that has been shown to work quite effectively. It's called "Mnemonics." Mnemonics is what helps you store information and recall it when desired. Mnemonics for callers would include the use of tools such as *RHYMING, MELODY, RHYTHM and ASSOCIATION*, These all seem familiar to us as callers and are used extensively in our recall of dance material.

RHYMING: Most songs have phrases that end with words that rhyme. The delivery of one word automatically triggers the next rhyming phrase, not only for us as callers but the dancers as well. For example; the phrase "Up

to the middle and back you reel, Pass Thru and ...” There’s not a dancer or caller around that won’t finish with Wheel & Deal. Or, “Swing Thru, Two by Two, Without a stop ...” Well, you’ve got the idea.

MUSIC: Melodies have phrases that are not only harmonically comfortable but utilize repetition to make them memorable. Songs (or singing calls) use a combination of Melody, Rhyme and Rhythm. All of which are memory aids.

RHYTHM: The rhythm of phrasing can also be a key to remembering the words that belong. Think of kids using the rhythm of “Patty-Cake” or the rhythm established by the patter (rap-rhyme) delivered while girls jump rope.

ASSOCIATION: This is the one I would target as being most important to callers for remembering or extemporaneously creating choreographic patterns. Experienced callers use this feature of memory without much conscious effort. Practically all parts of FASR (Formation, Arrangement, Sequence and Relationship) work to trigger “associations” with other useable material.

FORMATIONS: Seeing an Ocean Wave or visualizing a Wave at the end of a movement can possibly bring to mind SWING THRU. Or, maybe CIRCULATES, TRADES, RUNS or... whatever.

Seeing or visualizing an Ocean Wave is not likely to prompt you to call a FLUTTER WHEEL. Flutter Wheel from waves is not a memorized “Association.” Therefore, while in waves Flutter wheel does not come to mind. In all like cases, it’s the associative memory at work.

ARRANGEMENT: The experienced caller will have not only have memorized setups for a HE-HE-SHE-SHE and the other four not *normal Arrangements* but will have memorized resolutions (get-outs) back to normal from each of them.

SEQUENCE: Even something as simple as Sequence is usually controlled or taken advantage of with one or more *memorized* modules.

RELATIONSHIP: It is certainly important that we as callers have a way to recognize and control Partner Relationships within the squares. That means we need a way to “remember” said relationships. Without remembering who belongs to whom, how would we ever be able to resolve?

All Methods of calling (even reading) require the use of memory. If you stop to think about it, even the act of reading requires the use of memory. It would be impossible to convert the written word to something

understandable without having *memorized* the corresponding sounds associated with those printed symbols (letters).

Unfortunately, reading is not conducive to remembering. Because none of the typical stimuli that are natural to memory (e.g. images, sounds, odors, etc.) are a part of reading, it is necessary to visualize and create *Mental Images* as an aid in recalling what we have read.

Memory as a METHOD OF CALLING implies that the caller will memorize entire dance routines (figures) from start to finish. This can be done but is limited to each person's mental storage capacity. It's much easier to memorize short combinations of moves and apply them to simple memorized traffic patterns. Of course we call these short memorized combinations MODULES.

Even EXTEMPORANEOUS or SIGHT RESOLUTION CALLING utilizes memory. Without memory a caller would have no idea of the names of the movements, which program list to which they belong or how they affect the FASR of the square. He wouldn't know which combinations Flow, how to match the delivery rhythmically and melodically to the music or any of the other very important abilities expected of a caller. And for the Sight Resolution caller, how would we ever resolve to the proper Allemande Left FASR without first memorizing Partner and Corner relationships within the square?

Memory is like a muscle. "Use it or lose it"! For the most part you have to discipline yourself to remember things. Did you ever have an occasion where you were introduced to someone and as quickly as they walked away you forgot their name? Everyone has. Let's face it, you probably didn't pay much attention to the name when you were first introduced. Solution: Make a conscious effort to listen to the name when introduced. Look at the person; repeat their name mentally two or three times. Chances are you'll remember it as long as needed.

Frequently I will be driven to a dance in a strange town by a host couple. It's a good thing that they drive me back after the dance because I wouldn't have the slightest idea of how to return without them. Usually if someone else is driving I pay little or no ATTENTION to where we are going.

However, if I am driving or aware that I have to find my way back, I pay close attention and have no problem at all. The secret to remembering is "CONSCIOUS EFFORT." PAY ATTENTION!

I am convinced that just about everyone has a good memory. The problems lie in the fact that many people have no idea of how to use the memory potential they possess.

My recommendation: If you are a "reader," Go through your dance material figure by figure. Visualize yourself as one of the active dancers. Take a mental note of each time that you are in a line, a wave, crossing the grid from one side to the other. Are you inside, outside, end or center? Don't worry about who you have or where the Allemande Left is. Learn the actual traffic of what you are calling. Make it a personal trip around and through the square rather than a bunch of words that need to be remembered. There are a variety of ways to control the final Allemande Left. The beginning of it all is learning how to move the dancers. The best way to learn that is "MEMORY."

Daryl (one "R") Clendenin

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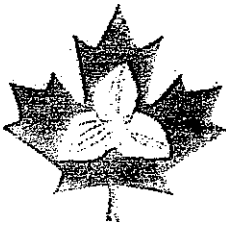
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Registration/Contact Information

(all registrants on this form must be residing at the same address)
 Please print clearly. These will be your badge names.

Dancer 1: _____

Dancer 2: _____

Dancer 3: _____

Dancer 4: _____

Mailing Address: _____

City/Town: _____

Province/State: _____

Country: _____

Postal/Zip Code: _____

Tel.# with area code: _____

Email: _____

Registration Fees & Badges

Quantity	Item	Fee per person ¹	Total
	Registration		
	Maple Leaf Badge	8.00	
	Ottawa 2014 Bar	4.00	
1	Program Book/ Souvenir Guide	12.00	12.00
	Rounds Syllabus	10.00	
	Clogging Syllabus	10.00	
	TOTAL		

¹ Please note that detailed dance program information will ONLY be available in the Program Book.

Please pay with a cheque,
 money order, or bank draft made payable to:

Festival 2014

Mail completed registration form and payment to:

Wendy VanderMeulen
 119 St. Paul St., S., Box 189
 St-Albert, Ontario Canada K0A 3C0

Cancellation Fee: Cancellations must be received in writing (email is acceptable.) There is no cancellation fee for cancellations received prior to December 31, 2012. Cancellations received from January 1, 2013 to March 31, 2014, will be subject to a 20% fee. There will be no refunds for cancellations received after March 31, 2014.

¹ Registration Fees per person (\$USD accepted at par):	
Postmarked and/or received prior to Dec.31, 2012	\$100
Postmarked and/or received between Jan.1,2013 and Mar.31,2014	\$125
Postmarked and/or received between Apr.1 and Jul.17, 2014	\$150

V.8.2 June 2012

Dancer Registrations

Please identify at which Dance Program you will most likely spend most of your time dancing (**one check mark per person**):

Squares: Basic _____ Mainstream _____
 Plus _____ A1 _____ A2 _____
 C1 _____ C2 _____ C3 _____

Rounds: Ph II _____ Ph III _____ Ph IV _____
 Ph V _____ Ph VI _____

Clogging: Basic _____ Intermediate _____
 Advanced _____

Contras: _____ Line-Dancing _____
 Wheelchair _____

Are you willing to participate as a:

Fashion Show Model? Yes _____ No _____

Panelist / Seminar Member: Yes _____ No _____

Suggested Topic: _____

(More info to follow later.)

Leader Registration

Name(s): _____

Please identify at which Dance Program you would be willing to Call/Cue/Prompt (one check mark per leader, if more than one). We will contact you later for details.

Squares _____ Rounds _____ Contra _____

Clogging _____ Wheelchair _____ Lines _____

Accommodations

Westin Ottawa: Headquarters Hotel - We are pleased to announce that the Westin Ottawa, which is attached to the OCC is our primary, "Headquarters" hotel.

Other Nearby Hotels - Block space in other nearby hotels will be arranged. Hotel information will be sent out with registration confirmations.

Festival 2014 (A Canadian National Square and Round Dance Convention) accepts no liability or responsibility for loss or injury whatsoever arising to persons or their property while participating in, or attending as a spectator, any activity associated with the Festival, including all forms and manner of travel and accommodation.

Privacy Policy: Information gathered on this form will be used SOLELY for the purposes of managing registration requirements for Festival 2014 as required by and related to CSRDS administration.

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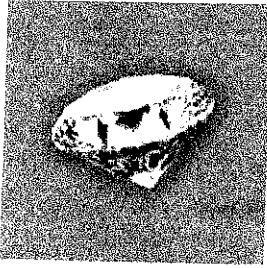
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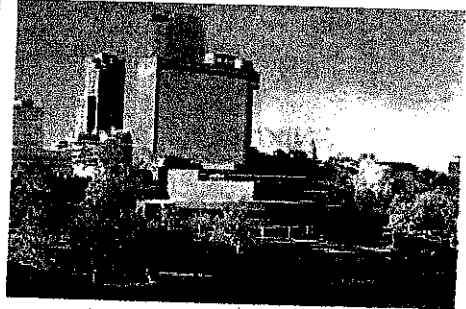
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WHAT'S THE MEANING?

Each of the following combinations of letters or numbers represents a well-known saying or tells a story. The object is to decipher each one.

1. GIRL FELLOW FELLOW

2. L E G A L L Y

3. GIRL \$1,000,000

4. FAR HOME

5. GNIKOOL

6. MONEY

7. SUN., MON., TUES.,
THURS., FRI., SAT.

8. RRRRRRR
RRRRRRR
RRRRRRR
RRRRRRR
RRRRRRR
RRRRRRR
RRRRRRR

9. 11

10. EZ
I I

11. YOUR HAT
KEEP IT

12. WETHER

13. ALL-0

14. 2TH DK

15. O U T
3 2 1

16. RE RE

17. EVERY RIGHT THING

18. F FAR E FAR W

19. WORL

20. BANGOFF

21. BRILLIANT SURGEON
BRILIANT SURGEON

22. WOWOLFOL

23. SSSSSSSSSSS C

24. S H I P

25. 0
D.D.S
LL.D
PH.D
M.A.
M.D.

26. N
E
W
THINGS

27. G
N
I
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V
E
E
V
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(Answers on next page)

TEACHING TECHNIQUES

By Jerry Reed
Rockledge, FL

INTRODUCTION

Teaching is one of the most important jobs of any caller. We should be prepared to undertake this task each time we pick up our microphone. Teaching can be as formal as a regular class or workshop situation or as informal as a discussion of a particular move or concept over coffee after a dance. Teaching people to dance is not only one of our most important skills, it is also one of the most difficult.

Teaching people to do something is not an easy task. Teaching them properly is even harder. Unfortunately, few callers receive extensive training in the techniques and skills required to properly teach people to dance. Most callers apply teaching techniques through trial and error. Very few have been given this extremely important skill as part of their caller training. Most who have been fortunate enough to acquire this type of training have received it outside their caller training experience. The sad thought here is how many drop outs could have been prevented by improving caller training to include a comprehensive study of the skills needed to properly train others?

Many callers simply teach the way they were taught. In some cases this may provide a good learning experience for students while in other cases the students will be confused or frustrated. This confusion and frustration can severely hinder learning. The result can very easily be poorly trained dancers.

In some cases the job of training new dancers is left in the hands of our newest and most inexperienced callers. Even though many successful callers got started this way, most callers agree this is not the best situation.

Becoming an effective teacher requires development of three general skills: 1) knowledge of what is to be taught, 2) an understanding of how people learn what is to be taught, and 3) the ability to convey knowledge and skill from the teacher to the students. All of these skills can and should be studied before the teacher steps in front of a group of students. Application of these skills in actual training situations provides the experience necessary to become an effective teacher. Increase in teacher effectiveness can lead to greater new dancer success and retention

A very constructive way to gain teaching experience is for the student caller to monitor a class taught by an experienced teacher and then to teach a class under the guidance of an experienced caller/teacher. This type training program helps establish a firm base upon which the new caller can build his/her teaching skills.

This paper has been prepared to provide some basic information about the methods teachers can use when they teach others. It is intended as both a starting point for new callers and as a refresher for experienced caller/teachers.

BASICS OF TEACHING/LEARNING

A teacher should be familiar not only with the material to be taught, but also with the way people learn what is to be taught. Most callers are familiar with the material they are teaching; many refer to the definition of a move before teaching it. Because teaching is such an important part of the job of a caller, anytime spent studying how people learn, including effective teaching methods, will be effort very well spent.

The topics discussed in this section are rather generic and can be applied to most teaching situations.

How People Learn

Depending on the thing to be learned, people learn in different ways. The methods available are: 1) observing, 2) listening, 3) reading, and 4) doing. Some people learn better from one method while others learn better from a completely different method. Because of the difference in the way people learn, callers should present information using these various methods.

Most people learn to 'know' something in a different way from the way they learn to 'do' something. Learning to know something is most often accomplished by one or more of the first three methods noted above. Students can, very often, gain an understanding of the action in a particular move by the first three methods. However, since learning to square dance requires students to actually perform a physical motion, a considerable amount of 'doing' is required. In order to provide adequate training the students must not only have an understanding of the basic action of the moves, but they must also actually do the action. The automatic reaction required for smooth dancing is developed by repetition of the moves during the teaching process.

Learning Speed

Each person learns at a different speed. It may take some people five or Six times as long to learn a given skill than it takes others. This is why It is important for student dancers to learn the exact and total definition of each move they learn (including styling and timing). Even though they will not learn to actually dance each move from all allowable Formations and Arrangements, they still need to be aware that such other applications exist and are "legal".

Positive/Negative Transfer

When people learn something well, they are often able to apply this knowledge when learning something new. This process is called "transfer" and it occurs very often in square dancing. This is why it is easier for students to learn WEAVE THE RING after they have learned RIGHT AND LEFT GRAND, and why SWING THRU and LEFT SWING THRU are much easier to teach (learn) after the students have mastered ALAMO SWING THRU and LEFT SWING THRU from an Alamo Ring.

Instructors need to be aware, however, that the ability to transfer knowledge from one learning experience to another may sometimes produce a reverse or negative effect. This is particularly true in an activity such as square dancing where there are many similar things to learn. Many moves have the same basic traffic pattern and can be very easily confused. This is why some dancers confuse WALK AND DODGE with SCOOT BACK and why some Boys try to COURTESY TURN the Girls as part of a SQUARE THRU. Additionally, the name of some moves may sound similar to other moves. For instance, SPIN CHAIN THRU, SPIN CHAIN THE GEARS, and SPIN CHAIN AND EXCHANGE THE GEARS. In these cases the name or the 'dance feel' of the move already learned may hinder learning the new move

Instructors can use the power of knowledge transfer to good advantage by building on previously learned moves. However, as shown above the instructor must always be aware of the danger of negative transfer and be ready to counter its effect on the students. A good way to do this is to separate similar feeling and similar sounding moves from each other by at least 3-4 sessions. This separation will allow the positive transfer to help teach and learn of the new move.

The Effect of Errors

Learning to square In many applications people learn from their mistakes, but this is not always true when dance. This is because we dance by executing the moves more or less automatically. This automatic reaction is achieved through repetition. If this repetition is flawed, then the automatic reaction will be wrong.

Because of this, the instructor must be aware of the students' actions during the early phase of learning any new move. The dancers must be given adequate error free repetition or "perfect practice" during this initial learning stage. Any move which is practiced incorrectly will result in inaccurate execution. Un-doing the effects of incorrect execution takes considerably more time than the initial teach. Therefore, the best advice is, teach it right the first time.

TEACHING METHODS

There are several effective methods which may be used to teach people to square dance. Most of these have been used for years with great success. Any caller desiring to learn or improve teaching techniques can benefit from a study of the following methods.

Big Circle Teaching

Many moves can be taught in a big circle and in the early stage of beginner class this method has become traditional. When using the big circle method all dancers can join in the circle without waiting for 3 more couples. The caller has the advantage of being able to stand in the middle of the circle, thus focusing the attention of the students on the actions and words of the instructor.

The big circle may be set up in three different ways. First, a single circle with alternating boys and girls all facing in toward the center; second, concentric circles, men in one and ladies in the other, the outside circle facing in toward the center and the inside circle facing out; and finally, the circle may consist of facing couples, one couple facing clockwise and the other facing counter-clockwise. The facing couples can also be set up as concentric circle with the couple on the inside facing out and the couples on the outside facing in.

The three types of Big Circles can be used as follows:

- a. Single Circle (all facing in) - use to teach circle and single couple type moves. These include CIRCLE LEFT, CIRCLE RIGHT, ARM TURNS, PARTNER SWING, STAR THRU, CALIFORNIA TWIRL, PROMENADE, and other single couple type moves.
- b. Concentric Circles (boys in one, girls in the other) - this set-up is very popular for mixers.
- c. Facing Couples (Concentric Circle or couples facing clockwise and counter) - use for two couple moves. One way to set up this type Big Circle is to have every other couple WHEELAROUND from a COUPLES PROMENADE. From couples facing clockwise and counter clockwise, the move Pass Thru can be used to move dancers to dance with other couples.

A variation of the Big Circle is to establish Contra Lines. These are facing lines which can be set up either as facing couples or with the boys in one line and girls in the other. The most common way to set up the Contra Lines is with the lines running up and down the hall.

Two Couple Teaching

Over half of all moves through the Plus program can be taught using only two couples. These moves can be taught either in a Big Circle as described above or in "mini-squares" with only two couples. One way to set up two couple or "mini-square" teaching is to simply have the dancers form two couple squares with one couple with their back to the caller and the other couple facing the caller. One advantage of this method is that all dancers are receiving simultaneous practice without the distraction of other non-active dancers. Many callers use this method to start the first tip of a class session, while dancers are still arriving. One advantage of this is that more couples can dance, even if there are not enough for full squares. When the dancers are familiar with the action of the move in the mini-square environment, the caller can call "PASS THRU and SCATTER PROMENADE" to form four couple regular squares.

Using Demonstrations

Many times an effective demonstration is an excellent way to introduce new moves. This is particularly true during the early stage of the new dancers' learning experience. Using a demonstration couple to show the action of the move will allow the students to learn in two ways. First, they will hear the definition (learning by listening) and second, they will see the action (learning by observing). This will help reenforce the listening skills they will need throughout their dancing lives.

Using a demonstration to show one or two couple moves is more effective than moves requiring all four couples. For instance, showing moves like SLIDE THRU, PARTNER TRADE, TOUCH 1/4, PARTNER SWING, RIGHT & LEFT THRU, and FLUTTER WHEEL is much more effective than showing moves like SPIN CHAIN THRU or RELAY THE DEUCEY. This is because of the complexity of the moves requiring all four couples and the difficulty in following the action. This is not very limiting, however, since most moves can be shown and taught with one or two couples.

Teaching by Definition

The art of an effective caller/teacher often lies in the ability to describe, in the simplest terms possible, the action of the moves. This skill is especially critical when a caller chooses to teach a move without the benefit of a demonstration. The caller must paint in the mind's eye of the students, a vivid and graphic word picture of the move's action. The use of comparisons can be very effective; for instance, when we compare the action of a RIGHT AND LEFT GRAND to that of climbing a rope.

For example, even though a caller may not actually teach WHEEL AND DEAL from lines facing in, the students need to be taught in a way that does not exclude this application. This same principal must be applied to all moves taught. Teaching by definition requires that callers describe each move's action as precisely as possible. Except in the case of the few gender oriented moves (STAR THRU, BOX THE GNAT, SLIDE THRU) the definition should include a description of the action in terms of ends/centers, insides/outside, leaders and trailers, etc, rather than the action of the boys and girls.

As a minimum, every move taught should be shown, taught, and practiced from the most common starting Formations and Arrangements. A listing of the most common applications is contained in the STANDARD APPLICATIONS books compiled by the Choreographic Applications Committee and available from the CALLERLAB office.

Some students can master a certain move with only a little practice while others need 20-30 repetitions to master the same move. Because of the tremendous amount of material we expect new dancers to learn, this can lead to drop out of the students who do not learn as quickly as the rest of the group. This does not mean these dancers can not succeed, it merely means it will take them longer and they will require more practice to learn to dance.

Unfortunately, many of them drop out before they are provided the practice they need to learn to dance. A solution to this situation, although it is rarely used, is to provide a second class for these students to attend.

Teachers should be aware that while some students will remember most of what was presented from one session to the next, there are others who will have forgotten at least some (if not most) of the material. When we add the fact that at any particular session there may be students who missed the last session, the importance of review cannot be over emphasized. Just because a move was presented, practiced, and danced during a particular class session, there is no guarantee it will be retained by the class. Generally, it is a good idea to include, during the first and second tip of the class session, a review of the most recent move(s) presented.

The entire class can also have a session where hardly anything can be learned. During these class sessions the instructor should be prepared to abandon the lesson plan for that session and simply provide a review or 'fun night'. This will decrease the stress of not progressing not only for the students, but for the instructor as well. Callers who are not able to adjust their planned lesson for these situations will most assuredly frustrate at least some of the students.

No learning experience for any group progresses in an upward curve but generally occurs in spurts with intervals during which the students should be given the opportunity to practice the material they have already learned. The use of programmed "review/dance" sessions provide the opportunity to relax and have fun with the material already learned.

Talk-Thru/Walk-Thru Techniques

The students need to experience the flow of each move taught. Many callers provide dancers with a feel of the dance action of a new move by using moves previously learned. This allows the students to experience the body flow, hand usage, facing direction, distance, etc. of the move before hearing the name. This method of introducing new moves requires the caller to do considerable homework to determine which basics can be combined to show the new move. Most callers who use this method agree it can reduce the time it takes to introduce a new move. An added benefit is that it also provides additional practice with the moves used to show the action of the new move.

The actual introduction of the new move almost always begins with a Talk-Thru and Walk-Thru in which the dancers are directed through the move's action so that each can experience the physical nature of the dance action.

The first step is for the caller to dance the dancers to the starting position and say "Stop!"; then stop the music. This sudden interruption will immediately bring the student's full attention to the caller. At this point the caller will announce that they are about to learn a new move. The caller then begins the Talk-Thru/Walk-Thru process. This is where the caller explains the action of the move and then requires the dancers to physically follow the instructions.

During this phase, the caller can include smooth dancing tips as well as the definition of the action. The caller must be especially watchful during the walk thru to ensure the students are in fact getting through the action absolutely error free and using smooth dancing tips. This error free practice is a critical factor in effective teaching and is the only way students will properly learn the moves

Repetition and Drill

Since square dancing is a "motor skill" it can only be learned through direct personal experience. It helps to watch others perform the skill, it helps to hear the caller describe how the skill is performed, and it also helps to analyze written definitions and pictures. The only effective way to really learn how to perform the skill, however, is to actually do it. This experience typically starts with a "talk-thru", then a "walk-thru" as described above.

People learn to dance and develop an automatic reaction through repetition. When they are familiar with the basic components (body flow, hand usage, turning direction, distance, etc.) of a new move it is time to provide them practice with the new move through repetition. It is very important to ensure this practice is error free. If the repetition is wrong they will learn incorrectly and their automatic reaction to the moves will be flawed. The amount of time required to "un-teach" incorrect learning is much longer than the original teach. Some estimates put the time at four times the original teach. This time will be increased even more if the dancers have become very familiar with the moves and have experienced "overlearning". Therefore, the best advice is "teach it right the first time" even if it feels like it is taking longer than needed. It will be time very well spent.

Learning by Reading

Learning by reading is an effective way to learn to 'know' something. Reading is usually more effective if accompanied with photographs, diagram, or figures.

There are some people, although not many, who can learn the skills required to square dance by simply studying written material and pictures. Even for those who do not have this unique ability, it is a very good idea to provide the students with written material including definitions, styling tips, and timing information. This material is even more helpful if photographs or drawings are included. Even those unique people who can learn the definitions of the moves by reading, will still require a certain amount of actual practice to acquire the automatic reaction needed when dancing.

CONCLUSIONS

Teaching new dancers is very important and requires certain skills which can be studied, developed, and practiced. Callers must learn how to teach people to dance; for some callers this will be easy, for others it will be difficult. There are many different teaching styles, techniques, and methods; some will be effective and others will not. The talented teacher will develop the ability to apply the appropriate teaching techniques to each situation.

Even though application of these techniques by experienced instructors can not guarantee success, the combination of these elements and experience can help increase the probability of success. The question then is, "How does one acquire the experience needed to become an effective teacher?" The answer is not simple and will be different for each person. Effective methods to acquire experience include studying the information presented here, obtaining and studying additional information about how people learn, and developing a comprehensive understanding not only of what is to be taught but also how people learn. Finally, one of the best ways to acquire this critical skill is to study and practice under the watchful eye of an experienced and qualified caller coach.

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WHAT'S THE MEANING answers (in order of appearance)

1. Two fellows after the same girl
2. Legally separation
3. Girl with a million dollar figure
4. Far away from home
5. Looking backwards
6. Money on the line
7. A week with one day off
8. Forty nine "r"s or 49'ers
9. One after another
10. Easy on the eyes
11. Keep it under your hat
12. Bad spell of weather
13. Nothing after all
14. Tooth decay
15. Outnumbered three to one
16. Repaired
17. Right between everything
18. Few and far between
19. World without end
20. Starting off with a bang
21. A couple of sharp operators
22. A wolf in sheep's clothing
23. Tennessee
24. Space ship
25. Five degrees below zero
26. A new slant on things
27. Everything's going up

Rounds of the Quarter & Runners Up

First Quarter 2014



Phase 2 Round of the Quarter

Beverly & Robert MacKay, Chaircouple, phase2ROQ@roundalab.org

I Gotta Know (TS)

by Peg & John Kincaid

Artist: Elvis Presley, available at Amazon.com

1st Runner Up

Phil The Fluter's Ball (TS) – Birgit & Richard Maguire

"Phil The Fluter's Ball" by Brendan O'Dowa, available on iTunes

2nd Runner Up

The Story Of My Life (TS) – Karen & Ed Gloodt

"The Story Of My Life" by Marty Robbins, available as download from Amazon



Phase 3 Round of the Quarter

TJ & Bruce Chadd, Chaircouple, phase3ROQ@roundalab.org

Amafidia (RB)

by Bob & Patsy Heath

STAR 131 - Amapola

1st Runner Up

Play A Simple Melody (FT/JV) – Karen & Ed Gloodt

CD: The Best of the Dansan Years, Vol. 7, Johnny Howard & His Orchestra

2nd Runner Up

Over The Rainbow (RB) – Stefan & Ilona Lankuttis

Alec Medina, CD Chartbreakers for Dances or Casa Musica download

TIE

2nd Runner Up

Rockin' with the Rhythm of the Rain (Single Swing) – by Ray & Marilyn Steinich

RCA 5184-7-RG or PB-14362 by the Judds, also Amazon.com download



Phase 4 Round of the Quarter

Karen Fisher, Chairman, phase4ROQ@roundalab.org

Black Satin (JV)

by Karen & Ed Gloodt

"Black Satin," Katie Webster, The Swamp Boogie Queen

1st Runner Up

Lasso the Moon (WZ) – TJ & Bruce Chadd

Aron Garret, CD: Premium Standard – Ballroom Fascination,

also download from casa-musica.de

2nd Runner Up

Crying (RB) – Birgit & Richard Maguire

Tony Evans & His Orchestra, available on iTunes



Phase 5 Round of the Quarter

Tim Eum & Cindy Hadley, Chaircouple, phase5ROQ@roundalab.org

Love The Tango (TG)

by David Goss & Ulla Figwer

CD: Ballroom Beats, Tk 14 by 5 Alarm, also download from iTunes

1st Runner Up

Cute Girl (TG) – Mark & Pam Prow

“Munca Cita,” Casaphon Premium Standard Ballroom Emotions, Tk 5,
also download from www.casa-musica.de

2nd Runner Up

Michelle (FT) – Karen & Ed Gloodt

CD: 20 Jahre Karl Schmidt Big Band, also available as download from Amazon



Phase 6 Round of the Quarter

Dave Goss & Ulla Figwer, Chaircouple, phase6ROQ@roundalab.org

No Selections this Quarter

Dances Considered for Rounds of the Quarter First Quarter 2014

Phase II

Dance Tonight (TS), Rey & Sherry Garza
Distant Melody (WZ), Rey & Sherry Garza
Down in Mississippi (TS), Bev Oren
Far Banks of the Jordan (TS), Ron & Georgine Woolcock
How Long Has It Been (WZ), Charlie Brown & Linda Cooley
I Gotta Know (TS), Peg & John Kincaid
Let's Go Steady Again (TS), Ray & Cindy Bishop
Many, Many Tears Ago (TS), Don & Phyllis Brown
Moon River II (WZ), Ron Hartzell
Phil the Fluter's Ball (TS), Birgit & Richard Maguire
Rockin' Years (WZ), Fred & Linda Ayres
Runnin' Behind (TS), Larry & Susan Sperry
Save Your Love (Five Count), Annette & Frank Woodruff
Speakin' of the Devil (TS), Dorothy Sanders

Take It With You (TS), Dorothy Sanders
Take My Hand Precious Lord (WZ), Charlie Brown & Linda Cooley
Thanks A Lot (TS), Betty Skillett & Ray Terrell
The Flowers Sunset & Trees (WZ), Charlie Brown & Linda Cooley
The Kiss In Your Eyes (WZ), Nancy & Dewayne Baldwin
The Story of My Life (TS), Karen and Ed Gloodt
You Raise Me Up (WZ), Walter & Eula Brewer

Phase III

Amafidia (RB), Bob & Patsy Heath
Black Velvet (CH), Dorothy Sanders
Blue Canadian Rockies (WZ), Ron & Georgine Woolcock
Cattle Call Waltz (WZ), Mike & Michelle Seurer
Circle Of Life (BL), Peg & John Kincaid

Rounds of the Quarter & Runners Up Second Quarter 2014

Phase 2 Round of the Quarter

Beverly & Robert MacKay, Chaircouple, phase2ROQ@roundalab.org

- ROQ Winner** Weave Me The Sunshine (TS), by Karen & Ed Gloodt
Perry Como, Platinum & Gold Collection, available as download from Amazon
- 1st Runner Up** Under The Bridges Of Paris II (WZ) – Don & Linda Hichman
Foster & Allen, CD: Songs of Love & Laughter, also available as Amazon download
- 2nd Runner Up** Foolish Heart (WZ) – Nancy & Dewayne Baldwin
TIE STAR 226
- 2nd Runner Up** On The Rebound (TS) – Bente Knudsen
CD: Instrumental Moods, Floyd Cramer, Tk 20, RCA/BMG Music

Phase 3 Round of the Quarter

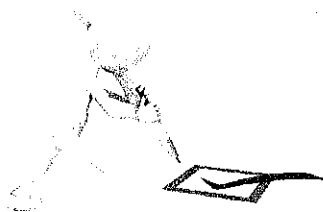
TJ & Bruce Chadd, Chaircouple, phase3ROQ@roundalab.org

- ROQ Winner** Play A Simple Melody (FT/JV) by Karen & Ed Gloodt
CD: The Best of the Dansan Years, Vol. 7, Johnny Howard & His Orchestra
- 1st Runner Up** A Time For Waltz (WZ) – Kristine & Bruce Nelson.
"A Time For Us", The Columbia Ballroom Orchestra, CD: Let's Dance, Vol. 7,
Tk 11, also download from Amazon or iTunes
- 2nd Runner Up** You're Just In Love (QS/TS) – Karen & Ed Gloodt
Johnny Howard & His Orchestra, CD: The Best of the Dansan Years,
also download from Amazon, etc.

Phase 4 Round of the Quarter

Karen Fisher, Chairman, phase4ROQ@roundalab.org

- ROQ Winner** A Thousand Years (RB), by Paula & Warwick Armstrong
Jaelyn Thomas, CD: Latin Music 10, Tk 16, also download at www.casa-musica.de
- 1st Runner Up** Rumba Del Corazon (RB) – Karen & Ed Gloodt
"Slow Rumba", Helmut Licht, CD: The Slow CD, also download from Amazon
- 2nd Runner Up** Enchanted Boy (RB)– Bob & Patsy Heath
"Nature Boy" by Joe Bourne, CD: The Best of Step in Time with the Music
of Nat King Cole, download from www.casa-musica.de



Do you want your dance
danced around the world?
Then the music
must be readily available!

Phase 5 Round of the Quarter

Tim Eum & Cindy Hadley, Chaircouple, phase5ROQ@roundalab.org

- ROQ Winner** At Your Service (QS) by Kristine & Bruce Nelson
 "Be Our Guest" by Michael Franic from Beauty & The Beast,
 download from www.casa-musica.de
- 1st Runner Up** Moonlight Fantasy (FT) – Kristine & Bruce Nelson
 Gunter Noris & His Swing Orchestra, CD: Big Band Highlights,
 also download from Amazon & iTunes
- 2nd Runner Up** Cute Girl (TG) – Mark & Pam Prow
 "Munca Cita" – Casaphon Premium Standard Ballroom Emotions, Tk 5,
 also download from www.casa-musica.de

Phase 6 Round of the Quarter

Dave Goss & Ulla Figwer, Chaircouple, phase6ROQ@roundalab.org

- ROQ Winner** Only Time (RB) by Curt & Tammy Worlock
 Dancelife CD: Lust 4 Latin "Only Time", Tk 9
- 1st Runner Up** Sugar (FT) – Bill & Carol Goss
 Sugar by Peggy Lee, CD: Love Songs, Tk 9, also Rhapsody download
- 2nd Runner Up** Coco Beach (FT) – Mark & Pam Prow
 Coco Beach – Prandi Sound CD: Ancona Open Vol. 9, Tk 11

Dances Considered for Rounds of the Quarter Second Quarter 2014

Phase 2

A Little Too Late (TS), Kristine & Bruce Nelson
 Down By The Lazy River (TS), Doug & Cheryl Byrd
 Everybody's Got Somebody But Me (TS), Bev Oren
 Foolish Heart (WZ), Nancy & Dewayne Baldwin
 Free To Be ... You And Me (TS), Hank & Judy Scherrer
 Keep It A Secret (WZ), Dorothy Sanders
 Life's A Dance (TS), Bob & Linda Berka
 My Second Home (TS), Dorothy Sanders
 On The Rebound (TS), Bente Knudsen
 Shake Me Waltz (TS), Dorothy Sanders
 Small Town Southern Man (TS), Earl & Goldie Restorff
 Somebody to Love (TS), Kristine & Bruce Nelson
 Somethin' Bout A Boat (TS), Dan & Allison Drumheller
 Springtime In The Rockies (WZ), Pat Zeeman & Garry
 Dodds

Under The Bridges of Paris II (WZ), Don & Linda
 Hichman

Weave Me The Sunshine (TS), Karen & Ed Gloodt

Phase 3

A Time For Waltz (WZ), Kristine & Bruce Nelson
 Bonnie Jean (WZ), Jim & Adele Chico
 Dance With Me (WZ), Dorothy Sanders
 Don Juan (TG), Hank & Judy Scherrer
 Hopelessly Yours (WZ), Larry & Susan Sperry
 I'm In The Mood (TS), Dorothy Sanders
 Nature Boy Rumba (RB), Susie & Gert-Jan Rotscheid
 No Good (CH), Dorothy Sanders
 No Other Love (TG), Bill & Maxine Ross
 Play A Simple Melody (FT/JV), Karen & Ed Gloodt
 Somebody Done Somebody Wrong (FT), Carolyn &
 Tony Ahart